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Feb. 11-14



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Department of Theatre and Drama

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ORCHESTRA OF ST. LUKE'S Roger Norrington, conductor Nancy Argenta, soprano

**Sunday, March 14
4 p.m., Hill Auditorium**

Ann Arborites will fondly remember Maestro Norrington's appearance for Michigan MozartFest in 1989. Now he returns with the highly-acclaimed Orchestra of St. Luke's to tackle another composer with *Dr. Haydn's London Academy*, comprised of works that would have been performed in London in 1793.

Free Philips Pre-concert Presentation:

Listening with 18th-Century Ears, or the Impossibility of Authenticity. Professor Steven Moore Whiting, Professor of Music History/Musicology, U-M. **Rackham, 3 p.m.**

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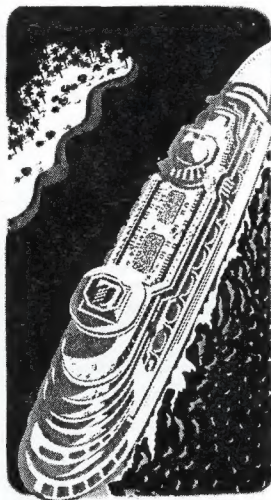
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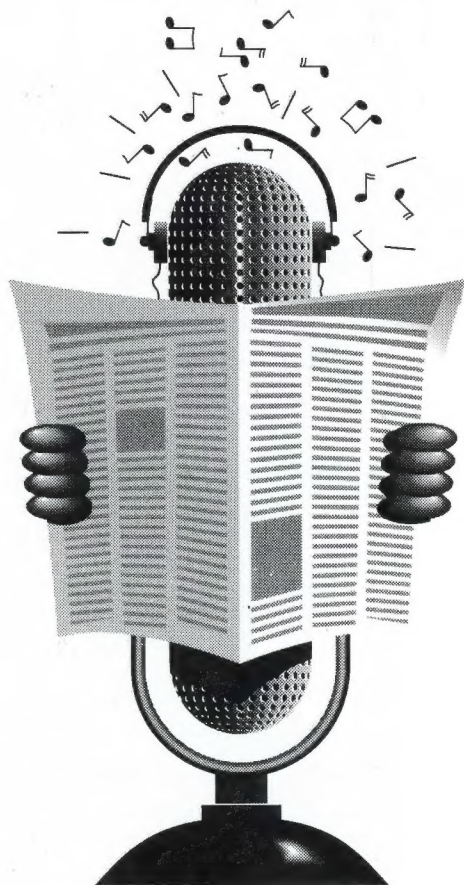


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Department of Theatre and Drama

presents

OUR TOWN

A play by Thornton Wilder

Lydia Mendelssohn Theatre

February 11 - 14, 1993

**This production is dedicated to William and Claribel Halstead, Professors Emeriti,
on the establishment of the William and Claribel Halstead Scholarships Society.**

Director
Philip Kerr

Scenic Designer
Jennifer Snoeyink

Costume Designer
Deborah Yegerlehner

Lighting Designer
Victor En Yu Tan

Voice Coach
Annette Masson

Stage Manager
David Mulder

The entire play takes place in Grovers Corners, N.H. and will be performed in three acts.

— There will be two intermissions. —

The Department of Theatre and Drama would like to congratulate Karyl Newman, a senior in design, for receiving the Costume Design Excellence award by the American College Theatre Festival for her costume designs for The Resurrection of Lady Lester.

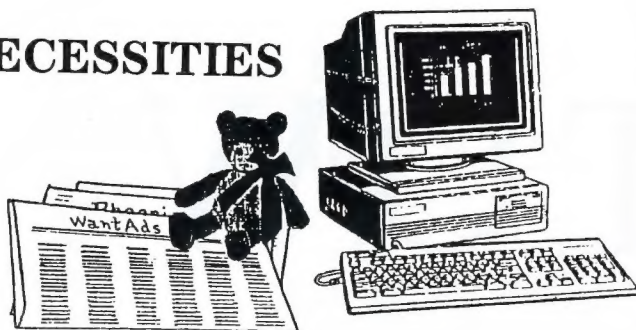
Unauthorized use of cameras or recording devices in this theatre is strictly forbidden.
For everyone's benefit, latecomers will be seated at a suitable break or scene change.

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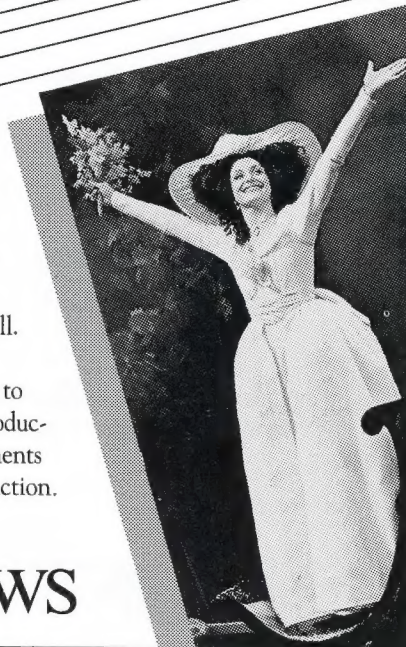
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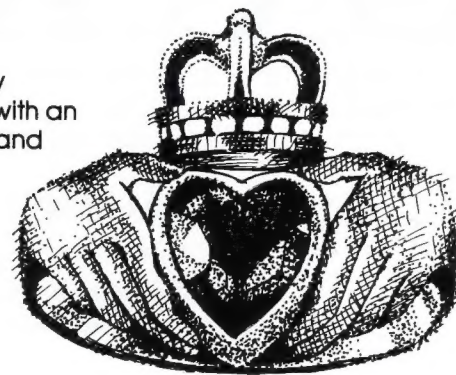
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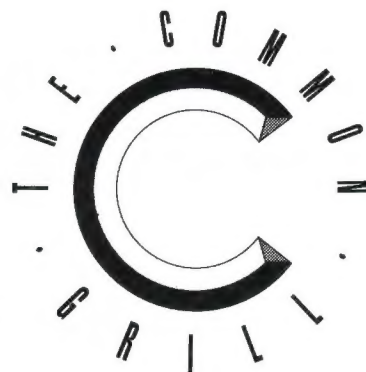
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The Cast

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| Stage Manager | Cecilia T. Grinwald |
| Professor Willard | David Mulder |
| Dr. Gibbs | Jared J. Hoffert |
| Mrs. Gibbs | Stephanie A. Pascaris |
| George Gibbs | Chris Stapleton |
| Rebecca Gibbs | Jane Jepson |
| Mr. Webb | Andrew Newberg |
| Mrs. Webb | Rebecca Winston |
| Emily Webb | Jennifer Johns |
| Wally Webb | Charles E. Goodin |
| Simon Stimson, <i>choir master</i> | Anthony Giangrande |
| Howie Newsome, <i>milkman</i> | Joshua Funk |
| Joe & Si Crowell, <i>newsboys</i> | Brandon Epland |
| Constable Warren, <i>policeman</i> | Shawn Miller |
| Shorty Hawkins, <i>trainman</i> | Joe Gold |
| Joe Stoddard, <i>undertaker</i> | Paul Bartley |
| Miss Corcoran, <i>teacher</i> | Katherine Guyton |
| Mrs. Soames | Elise Bryant |
| Farmer McCarty | Eric Black |
| Mr. Carter | Paul Molnar |
| Mr. Foster | Andrew Gorney |
| Mrs. Fairchild | Christy Wright |
| Mrs. Slocum | Melissa Jean Rosen |
| Martha | Christina M. Traister |
| Sam Craig | H. Terry Snowday |
| Bob | Sylvin Jankowski |
| Stew | Robert Stanchina |
| Helen | Lauren M. Odar |
| Louise | Julie Suzanne Miller |
| Ernestine | Heather Fine |

The great sin is to assume that something that has been read once has been read forever. Nobody ever reads the same book twice.

— Robertson Davies

Life in other times past was never on a track, any more than now, or ever will be. The past after all is only another name for someone else's present.

— David McCullough

I have one advantage: the dramatic vehicle as surprise.

— Thornton Wilder

Our Town is a poem about essentials and essences, not as much concerned with the way we happened to be living in America around the turn of the century as about what it means to be human. In a time of growing fragmentation and uncertainty, it is good to find an American play — the American play — that reminds us of our common destiny.

— Alan Schneider

What is happening in the American mind in that realm where the deepest motives are formed? What does the American now feel about the situation in which he finds himself — rich — poor, handsome — ugly, healthy — weakly, white — black?

— Thornton Wilder

The response we make when we "believe" a work of the imagination is that of saying: "This is the way things are. I have always known it without being fully aware that I knew it. Now in the presence of this play I know that I know it."

— Thornton Wilder

The problem lies in the effort to employ the past tense in such a way that it does not rob those events of their character of having occurred in freedom.

— Thornton Wilder

Our Town is not offered as a picture of life in a New Hampshire village; or as a speculation about the conditions of life after death. It is an attempt to find a value above all price for the smallest events in our daily life.

— Thornton Wilder

Of the great poems received from abroad and from the ages, and today enveloping and penetrating America, is there one that is consistent with these United States, or essentially applicable to them as they are and as they are to be? Is there one whose underlying basis is not a denial and insult to democracy?

— Walt Whitman

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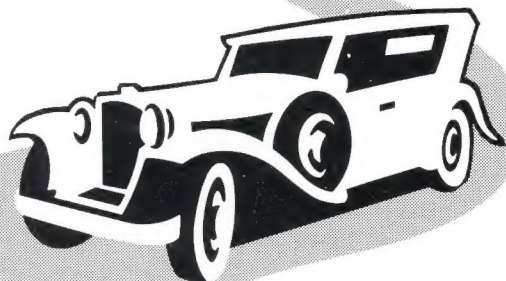
- Paul Bartley** (*Joe Stoddard*) freshman — BFA — Theatre — Cincinnati, OH
- Eric Black** (*Farmer McCarty*) junior — BFA — Theatre — Ipswich, Suffolk, England
- Elise Bryant** (*Mrs. Soames*) junior — BFA — Theatre — Ann Arbor, MI
- Brandon Epland** (*Joe & Si Crowell*) freshman — BFA — Theatre — New York, NY
- Heather Fine** (*Ernestine*) freshman — BFA — Theatre/English — W. Bloomfield, MI
- Joshua Funk** (*Howie Newsome*) sophomore — BFA — Musical Theatre — Chicago, IL
- Anthony Giangrande** (*Simon Stimson*) senior — BFA — Theatre/Psychology — Grand Rapids, MI
- Joe Gold** (*Shorty Hawkins*) junior — BFA — Theatre — Stamford, CT
- Charles E. Goodin** (*Wally Webb*) junior — BFA — Theatre — Manton, MI
- Andrew Gorney** (*Mr. Foster*) junior — BFA — Theatre — Jackson, MI
- Cecilia T. Grinwald** (*Stage Manager*) sophomore — BFA — Theatre — Big Bend, WI
- Katherine Guyton** (*Miss Corcoran*) sophomore — BFA — Musical Theatre — Atlanta, GA
- Jared J. Hoffert** (*Dr. Gibbs*) junior — BFA — Theatre/Communications — Bloomfield Hills, MI
- Sylvin Jankowski** (*Bob*) sophomore — BFA — Theatre — W. Bloomfield, MI
- Jane Jepson** (*Rebecca Gibbs*) sophomore — BFA — Theatre — Kalamazoo, MI
- Jennifer Johns** (*Emily Webb*) senior — BFA — Musical Theatre — Lansing, MI
- Shawn Miller** (*Constable Warren*) junior — BA — Communications/English — El Dorado, KS
- Julie Suzanne Miller** (*Louise*) junior — BFA — Theatre — Warren, MI
- Paul Molnar** (*Mr. Carter*) sophomore — BFA — Theatre — Dearborn Hts., MI
- David Mulder** (*Professor Willard*) junior — BFA — Theatre/English — Spring Lake, MI
- Andrew Newberg** (*Mr. Webb*) senior — BFA — Theatre/English — Rochester, MI
- Lauren M. Odar** (*Helen*) senior — BFA — Theatre/Accounting — Galesburg, MI
- Stephanie A. Pascaris** (*Mrs. Gibbs*) sophomore — BFA — Theatre — Dearborn Hts., MI
- Melissa Jean Rosen** (*Mrs. Slocum*) junior — BFA — Theatre — Mt. Clemens, MI
- H. Terry Snowday** (*Sam Craig*) senior — BFA — Theatre/English — Traverse City, MI
- Robert Stanchina** (*Stew*) senior — BFA — Theatre — Redford, MI
- Chris Stapleton** (*George Gibbs*) senior — BFA — Theatre/Communications — Sherman, IL
- Christina M. Traister** (*Martha*) junior — BFA — Theatre — Lansing, MI
- Rebecca Winston** (*Mrs. Webb*) junior — BFA — Theatre/History — Ann Arbor, MI
- Christy Wright** (*Mrs. Fairchild*) senior — BFA — Theatre — Charlotte, MI

About the Artists

Thornton Wilder was born in 1897 in Madison, Wisconsin, and went on to earn degrees from Yale and Princeton Universities. He was first recognized as a writer of novels; his first book, *The Cabala*, was written in 1926. Wilder was awarded his first Pulitzer Prize for his second novel, *The Bridge of San Luis Rey*. Wilder also wrote one-act as well as full-length plays. Two of Wilder's full-length plays, *Our Town* (first produced on a bare stage in 1938) and *The Skin of Our Teeth*, earned him two more Pulitzer Prizes. In 1937, Wilder wrote an adaptation of *A Doll's House* for Ruth Gordon. Other famous works include *The Matchmaker*, *The Long Christmas Dinner*, and a 1932 translation of *Lucrece* for Katharine Cornell. Wilder's best plays all offered thoughtful, perceptive views of essentially ordinary people. Mr. Wilder died in 1975 and is recognized as one of America's premiere playwrights.

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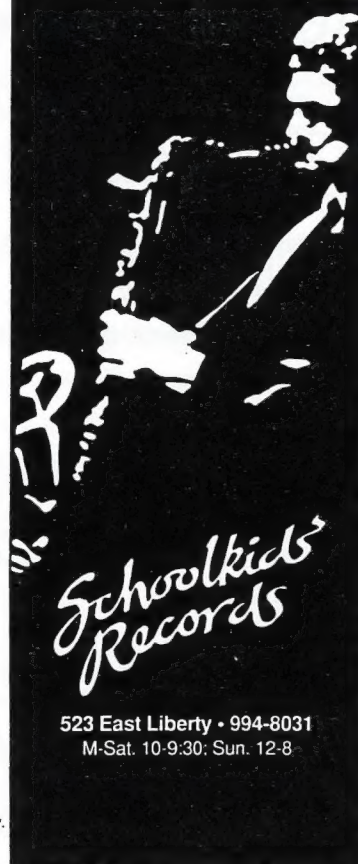
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Dave DiMartino

Senior West Coast writer, *Entertainment Weekly*.
Former Los Angeles Bureau chief, *Billboard*.
Record reviewer for *Spin* and *Musican*.



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About the Artists, continued

Philip Kerr (Director)

- Professor, Director of Performance Training
- Broadway, Off-Broadway, LORT
- Member, AEA, SAG, AFTRA, SSDC, SAFD, and Dramatists Guild
- Director, White Creek Theatre Collective
- Co-founder, *The Moonshine Boys*

Jennifer Snoeyink (Scenic Designer)

- Second year MFA candidate in scenic design
- Set designer, *Insect Play*, *Snow Queen*, Young People's Theatre, Ann Arbor; *Rapunzel*, *Beauty and the Beast*, Tibbits Opera House, Coldwater, MI
- Set designer, *Mary of Nimmegen*, Harlotry Players, Ann Arbor, Grand Rapids, Toronto

Victor En Yu Tan (Lighting Designer)

- Associate Professor, Lighting Design
- Lighting designer, *A Day in Hollywood/A Night in the Ukraine*, Musical Theatre Program
- Lighting designer, *Fences*, *Substance of Fire*, Asolo Theatre, Sarasota, FL; *TEA*, *A Christmas Carol*, Syracuse Stage; *On Borrowed Time*, Pasadena Playhouse and Birmingham Theatre

Deborah Yegerlehner (Costume Designer)

- Third year MFA candidate in costume design
- Costume designer, *Pal Joey*, Musical Theatre Program; *Trelawny of the "Wells"*, *The Broken Pitcher*, *Pelleas and Melisande*, Dept. of Theatre & Drama
- Costume designer, *Better All the Time*, Trueblood Theatre
- Costume designer, *Tullyatin Crossed* and *Relatively Speaking*, University of Massachusetts, Amherst

Acknowledgements

A special thanks to Nicholson's Enterprises, Inc.

The performers in this production are composed of undergraduate students in the Department of Theatre and Drama, which is a department of the School of Music. Scenery, costumes, properties, and lighting were created by students and the staff of University Productions, the producing unit of the School of Music.

| Department of Theatre & Drama Full-Time Faculty | | |
|--|--------------------|--------------------|
| Design & Production | Performance | Theatre Studies |
| Peter Beudert | Erik Fredricksen | John Russell Brown |
| Alan Billings | Sarah-Jane Gwillim | Bert Cardullo |
| Laura Crow | Philip Kerr | Charles Jackson |
| Gary Decker | Annette Masson | OyamO |
| Victor En Yu Tan | Janet Maylie | Martin Walsh |
| | Jerald Schwiebert | Leigh Woods |

| |
|---|
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| PRODUCTION STAFF Production Manager: Mark Sullivan Production Stage Manager: Brett Finley Master Electrician: Henry Reynolds Technical Director (Power): Rolfe Bergsman Technical Director (Frieze): Gary Decker Associate Technical Director (Frieze): Richard Lindsay Master Carpenter: Bill Abbott Carpenter: Don Watkins Scenic Artist: Susan M. Crabtree Scenic Painter: Robin Lee Garber Properties Master: Leah Harris Properties Assistant: Kely Reisfeld Costume Shop Manager: Julie Edeburn Frieze Shop Manager: Robert Haven Associate Drapers: Vickie L. Sadler, Susan A. Hamilton Sound Engineer: Roger Arnett House Technicians: Ron Cypert, Jim Haven, Barry LaRue Office Assistants: Yael Hoffman, Cathrin Wiegandt |
| PRODUCTION CREWS Assistant to the Director: Karyl Newman Assistant Stage Managers: Jennifer Dell, Sunil Rajan Apprentice to the Lighting Designer: Peter Drost Costume Draper: Sarah McCullough First Hand/Stitcher: Angela K. Patten Costumes: Mary Berry, George Bacon, Patricia Moore, and students of T250 Millinery: Students of T475 Lighting/Sound: Shannon Bigler, Jeannette Burton, Gary Ciarkowski, Jeff Dine, Peter Drost, Becky Hoisington, Mike Little, Stephen Pax, Alan Pilukas*, Sunil Rajan*, Greg Reidenbach, Mark Russell, Rick Smith, Becky Trombley, Rebecca Valentino, and students of T250, 251, 252, 261, 262, 351, and 352 Paint: Toni Auletti, Gaetane Bertol, Francesa Callow, Brandon Epland, Yasmin Etemadi, Heather McDonald, and students of T250 Props: Sean Kinlin, Kate Linebaugh, and students of T250, 251, and 351 Sets: Paul Collins, Lael Easton, Warren Lehmkuhle, Jason Lievens, Stephanie Pascaris, Jennifer Snoeyink |
| RUNNING CREWS Set: Camilo Fontecilla, Mariana Trajtenberg Electrics: Eric Swartz* (head), Sherry Domstein*, Caroline de Fauw*, Aaron Tishkowski* Props: Amanda Temple Wardrobe: Holly Ferns*, Lakeisha Harrison* Make-up: George Bacon*, Rebecca Ann Valentino* *In fulfillment of coursework in the School of Music †Supplied by IATSE Local 395 |

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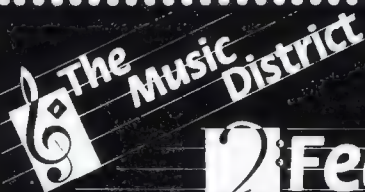
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Erik Fredricksen, Department Chair

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Beverley and Gerson Geltner
Trudie and Julia Gleich
Eleanor Hoag (*in memory of Leonard B. Hoag*)
Andy Lindstrom

Walter Mugdan and Vivienne Lenk
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Marion and Lou Trubshaw
Zelma Weisfeld
Peter and Marianne Westen
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Robert and Marina Whitman
Paul D. and Kathryn T. Winston
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Dr. Alan Berson
Maria Theresia Beye
Joan A. Binkow
Dr. and Mrs. David Bohr
Allen P. Britton
Nathan H. Bryant, Jr.
Doris N. Caddell
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Tom and Judy Croxton
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Millie Danielson
Nita Wakefield Eggertsen
Ruth Fiegel
Ken, Penny and Matt Fischer
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Verna A. Goss
Linda and Richard Greene
G. Robinson and Ann Gregory
Robert W. and Jeanne Harrington
Rose, John, Ryan and Leigh Henderson
Jane M. and David Y. Hughes
Mr. and Mrs. Douglas A. Kahn
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Paul and Ruth Lehman
Donald J. and Carolyn Dana Lewis
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Carla and Alan Mandel
Margaret L. Mann
Ann W. Martin
Dores M. McCree (*in honor of Phyllis Wright*)
Kathleen McGill (*in memory of Catherine and Columb McGill*)
Myrna and Newell Miller
Elizabeth Ong
Molly Prendergast
James J. Piper
Jim and Ieva Rasmussen
Anthony L. Reffells and Elaine A. Bennett
(*in memory of Mary Lois Arterberrie*)
Stan and Dorothy Rehak
Samuel and Irene Rupert
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John and Alice Stritzinger
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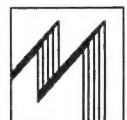
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book and lyrics by Betty Comden
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music by Cy Coleman

based on a play by Ben Hecht
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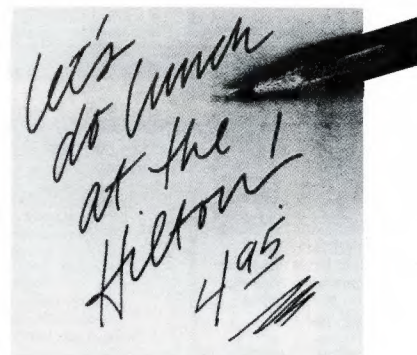
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